



TWO DESIGNS FOR PROPOSED WORK AT CAMBRIDGE BY ROBERT ADAM BETWEEN 1784 AND 1789.

By ARTHUR T. BOLTON, F.S.A. [F.]

TO reveal Robert Adam in direct contact with the work of the robustious James Gibbs should have the interest that might be derived from witnessing an encounter between a battle-cruiser and a dreadnought, for as a classical architect Gibbs was even more fully armed in all the points of the law, of "Palladio and the Ancients," than even Sir William Chambers himself. James Gibbs, in fact, may almost be taken as the chief of that school which the greatly daring Robert had set himself to revolutionise.

As Adam has been made to suffer unduly, owing to an occasional and probably temperamental outspokenness, it may be as well to point out that Gwynn, in his *London and Westminster Improved*, dismisses Gibbs's works with the comment, "There appears nothing uncommon and new in them, and he was rather a mannerist." Horace Walpole hits the mark in writing of Gibbs that "His praise is fidelity to rules, his failing want of grace." James Gibbs was born at Aberdeen in 1683, and by about the year 1720 was decidedly the architect most in vogue, a position which was strengthened by the appearance of his massive folio of designs, published as a First Edition in 1728. Owing to illness Gibbs retired to Spa, and died in 1754, the year in which Robert Adam set out for his famous three years' tour in Italy and Dalmatia. The strength of James Gibbs's influence can be measured by the way in which it affected the work in Scotland of William Adam the father, who died in 1748. On Robert's return to England, therefore, about the end of January, 1758, it was Burlington* and Gibbs rather than Inigo Jones and Wren that were "Lords of the Ascendant."

In the course of his professional career of thirty-four years up to his death in March, 1792, Robert Adam came in direct contact with Wren at Newby, and with Vanbrugh at Compton Verney and Kimbolton Castle, while here at Cambridge we shall see him dealing with problems initiated by Gibbs. In dealing with these Cambridge proposals by Robert Adam it will be as well in each case to set out first of all the pre-existing schemes by James Gibbs, which had arrived only at a very partial state of execution. It will thus be easier to follow the nature of Robert Adam's proposals, and to understand the limitations imposed upon him by the already existing buildings, by the nature of their respective sites, and by their all-important relationship to the great Chapel of King's College.

KING'S COLLEGE COMPLETION.

The completion of King's College had long been an ideal; the great and ever-famous Chapel was still standing isolated and rather gaunt-looking, in the absence of the intended and customary collegiate

* Burlington died 1753, Kent 1748, Archer 1743, and Leoni and James 1746, while Colin Campbell had preceded them in 1734.

buildings of mediæval times. In the earlier part of the eighteenth century there could be no question of work in the "Gothick taste," and accordingly, James Gibbs's proposals were conceived in pure Palladian classic. His buildings, at any rate, would have possessed the advantage of contrasting by their horizontal lines and solid mass, the opposing characteristics of the Mediæval Chapel. Of this early eighteenth-century scheme for the completion of the College, we have James Gibbs's own account,* given in his book as follows :—

King's College at Cambridge is now building † by the order of the Reverend Dr. Snape, Provost of that College, and of the Fellows thereof. The Provost, then Vice-Chancellor, laid the first stone of this fabric. It is built of Portland stone, and is detached from the Chapel as being a different kind of building, and also to prevent damage by any accident of fire. The court could not be larger than is expressed in the plan, because I found, upon measuring the ground, that the south-east corner of the intended east side of the building came upon Trumpington Street.

We may note in passing that the size of the "Court," or quadrangle, as shown on Gibbs's plan, is 282 feet by 240 feet. The two intended but unbuilt blocks on the east and south sides are planned each of them as 238 feet in length by 46 feet 3 inches in depth. The separating distance from the Chapel was made about 23 feet. The account given by Gibbs continues as follows :—

This college as designed will consist of four sides—viz., the Chapel, a beautiful building, of the Gothick taste, but the finest I ever saw; opposite to which is proposed the Hall and a portico. On one side of the Hall is to be the Provost's Lodge with proper apartments; on the other side are the Buttery, Kitchen and cellars, with rooms over them for servants.

The south block with its great portico facing the Chapel was intended to be the chief feature of the whole design, and its absence to a large extent accounts for the ineffectiveness of the western block, which alone was actually erected. The description of the latter is as follows :—

In the west side fronting the river, now built, are 24 apartments, each consisting of three rooms and a vaulted cellar. The east side is to contain the like number of apartments.

It will be seen, therefore, how unfair it is to judge James Gibbs by the one-third part of his entire scheme, which alone exists, without at any rate making an attempt to realise the effect of his full intention, as it would have appeared had it been carried out. When Robert Adam, over half a century later, came on the scene, the public attitude towards Gothic architecture would no longer have tolerated James Gibbs's enclosing quadrangle. It is safe to assert that the east block as proposed by him would never have been built. The west block, already built as we have seen, is, however, essentially a design that required to be repeated on either side of an axis leading up to a central and dominating feature, such as the intended great portico which was planned to face the Chapel, the present building. It stands, therefore, as a somewhat tame and ineffective façade, devoid of end supports to a centre bay which of itself was merely designed as a subordinated feature, in view of the intended grand portico on the main axis. Unsupported, this centre bay of the western block is rather too small in scale and pretty in character for the importance of its actual position.

Robert Adam, therefore, while putting forward as an independent building his new design for the southern block containing the Provost's Lodge,‡ Hall, &c., felt that something would have to be done to the existing western block, in order to justify the position which the latter must acquire when acting as a centre between his own new building and the Chapel, from the point of view of the main approach from Trumpington Street on the east. He shows accordingly new end bays and a raised centre to be added to Gibbs's building. Adam, however, did not intend to strictly limit the heights

* *A Book of Architecture containing Designs of Buildings and Ornaments of James Gibbs*. 2nd ed., 1739.

† 1723: Fifty guineas paid to Mr. Gibbs. 1724: 25th March, Foundation Stone laid. 1729: carcase ready for the woodwork. Slow progress owing to want of funds and only ready 1749, when cost had been £11,539. (Willis and Clark, *Architectural History of University*, 1886, vol. i. 560.) There is no mention of Adam's designs now published.

‡ William Cooke, D.D. (1711–1787), Provost of King's, afterwards Dean of Ely. His son, the Rev. Wm. Cooke, was Professor of Greek at Cambridge, 1780–93. The old Provost's Lodge was a low gabled building standing in front of the west end of the Chapel. It is illustrated in Willis and Clark. Trumpington Street was very narrow, and the Chapel was formerly hemmed in by low buildings.

DIAGRAM MAP OF ROBERT ADAM'S SCHEME FOR BUILDINGS AT CAMBRIDGE NOT EXECUTED 1784-9.

THE QUADRANGLE OF KING'S COLLEGE

- A. THE CHURCH BLOCK AS BUILT 1724.
- B. THE CHURCH BLOCK AS BUILT 1724.
- C. PROPOSED HALL, PROVOST'S LODGE & ROOMS.
- D. KING'S LANE, NOW STRAIGHT AT BACK OF THE GOTHIC BLOCK.
- E. THE UNIVERSITY BUILDINGS.
- F. PROPOSED LIBRARY AS CENTRE.
- G. REPEAT OF GIBBS WING.
- H. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- I. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- J. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- K. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- L. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- M. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- N. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- O. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- P. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- Q. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- R. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- S. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- T. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- U. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- V. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- W. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- X. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- Y. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).
- Z. WRIGHT'S BLOCK 1785 (PROPOSED TO BE REBUILT BY ADAM).

NOTE: THE BLOCKS INTENDED BY ADAM BUT NOT BUILT ARE IN SOLID BLACK. OTHER BUILDINGS HATCHED.

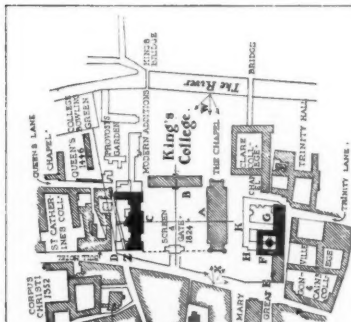
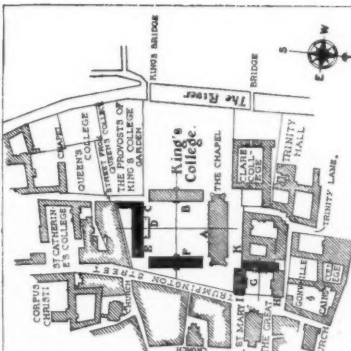


DIAGRAM MAP OF JAMES GIBBS SCHEME FOR BUILDINGS AT CAMBRIDGE PARTLY EXECUTED IN 1730

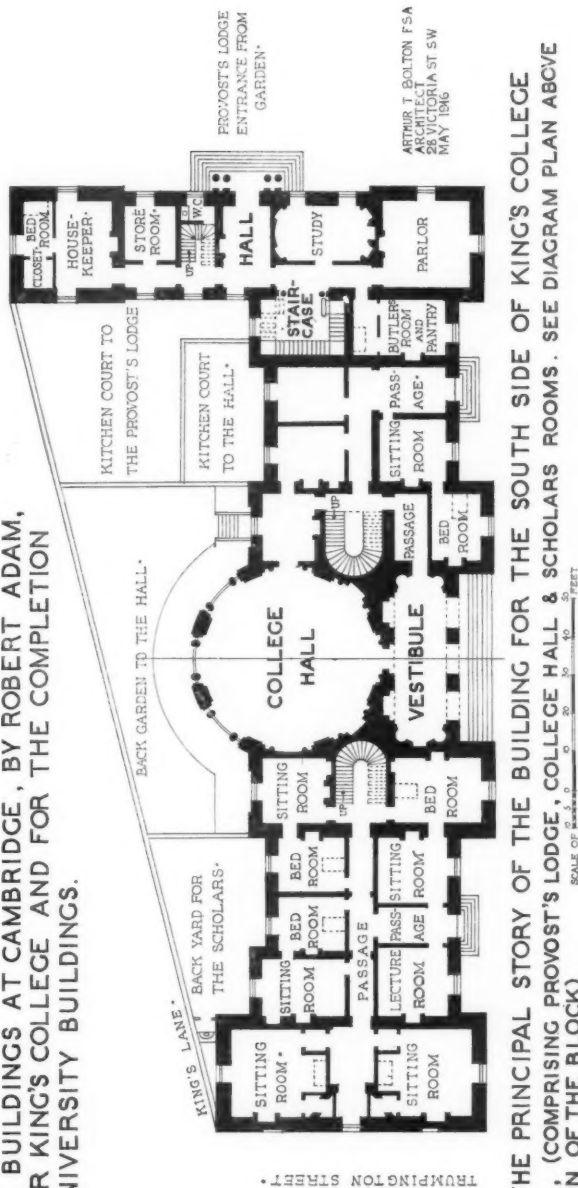
THE QUADRANGLE OF KING'S COLLEGE AS IT IS NOW BEGUN.

- A. THE CHURCH.
- B. THE WEST BLOCK, NOW BUILT.
- C. PROVOST'S LODGE.
- D. HALL WITH PORTICO.
- E. OFFICES. BLOCK TO JAMES LANE.
- F. THE CHURCH.
- G. THE CHURCH.
- H. THE CHURCH.
- I. THE CHURCH.
- J. THE CHURCH.
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- Z. THE CHURCH.

NOTE: THE BLOCKS INTENDED BY GIBBS BUT NOT BUILT BY GIBBS ARE IN SOLID BLACK. OTHER BUILDINGS HATCHED.

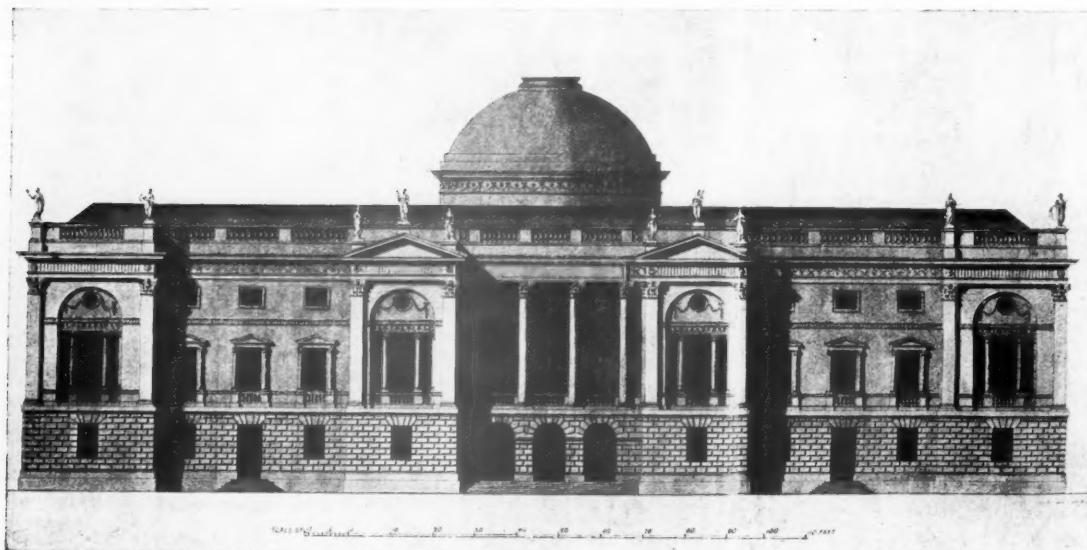


PROPOSED BUILDINGS AT CAMBRIDGE, BY ROBERT ADAM, 1784-9 FOR KING'S COLLEGE AND FOR THE COMPLETION OF THE UNIVERSITY BUILDINGS.



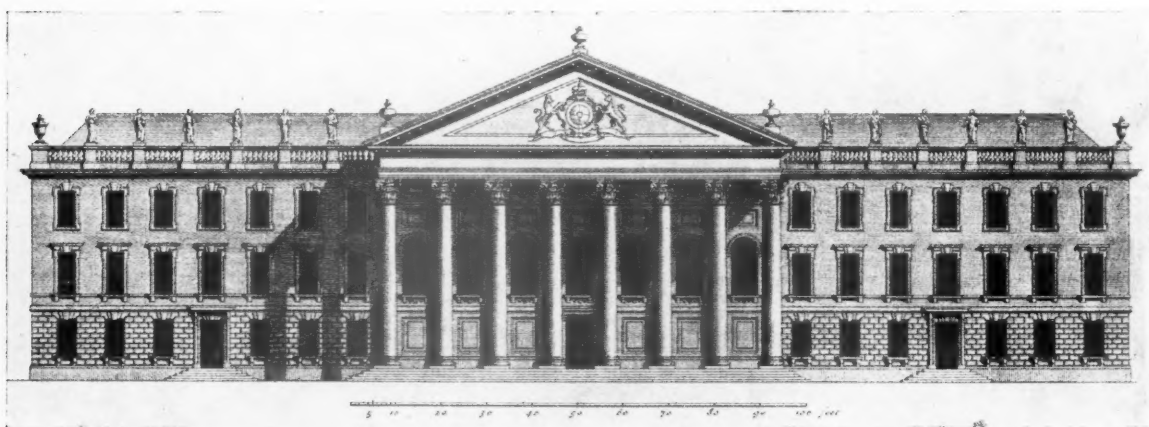
PLAN OF THE PRINCIPAL STORY OF THE BUILDING FOR THE SOUTH SIDE OF KING'S COLLEGE CAMBRIDGE, (COMPRISING PROVOST'S LODGE, COLLEGE HALL & SCHOLARS ROOMS. SEE DIAGRAM PLAN ABOVE FOR POSITION OF THE BLOCK)

ARTHUR J. BOLTON FSA
ARCHITECT
28 VICTORIA ST SW
MAY 1936



DESIGN OF A FRONT FOR THE SOUTH SIDE OF THE QUADRANGLE OF KING'S COLLEGE, CAMBRIDGE,
BY ROBERT ADAM, 1784.

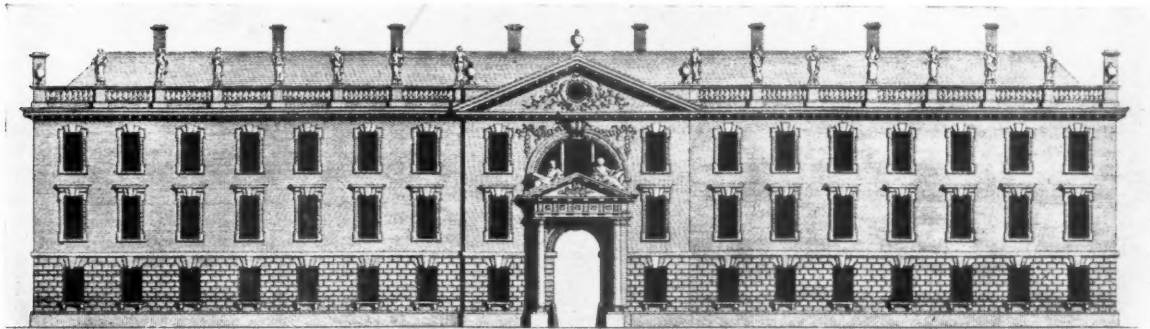
of his own new block to the lower levels of this older building. By the scales on the drawings there is a difference in his favour of quite ten feet to the top of the main cornice. While it is fortunate that the older architect's work was not tampered with, it must be admitted that Adam had some grounds for his proposed alteration, and that his amended design is one of considerable interest. All through these later proposals for the completion of the College it is curious to notice the external rather than the internal point of view, that of the man in the street rather than of the Collegian. As Gibbs has chosen to illustrate the eastern and back elevation of his building, it should be noted that his design has nine windows on either side of the centre on the eastern face, and only seven on the western, a very important difference which exists in the building as executed.



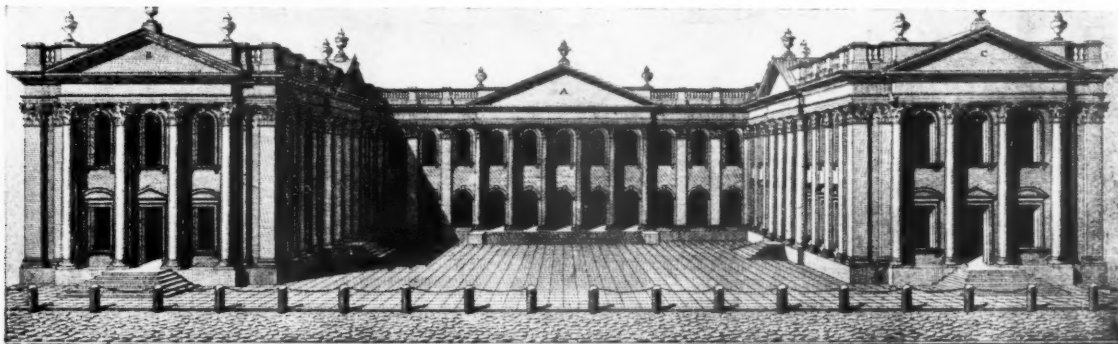
THE UPRIGHT OF THE SOUTH SIDE OF KING'S COLLEGE FRONTING THE CHAPEL, BY JAMES GIBBS, 1730.



ROBERT ADAM'S SKETCH FOR ALTERING THE FRONT OF THE WEST SIDE OF THE QUADRANGLE DESIGNED AND EXECUTED BY GIBBS.



GIBBS'S ELEVATION OF THE EAST SIDE OF THE BLOCK ON THE WEST SIDE OF THE QUADRANGLE.



A. The Royal Library.

B. The Consistory and Register Office.

C. The Senate House.

GIBBS'S VIEW OF THE PUBLIC BUILDING.

Robert Adam's own proposed independent southern block with its unique circular College Hall, and its interesting planning, is quite characteristic. We may safely regret that he did not succeed in forestalling William Wilkins, R.A. (1778-1839), who in the next century (1824)* covered the same site with additions to King's College in a very indifferent Gothic. Had Robert Adam's design been carried out by himself, with all the care and refinement which he bestowed upon the masterly Register House at Edinburgh, and with all the advantage of his later experience, it is certain that, so far as this proposed new block was concerned, Cambridge would have boasted another architectural masterpiece.

THE UNIVERSITY BUILDINGS.

On the other side of King's Chapel, a little higher up Trumpington Street, another problem was presented to Robert Adam for which he tried various solutions without, I think, the same interest and enthusiasm that he had given to the proposed new building for King's College. Probably there were great difficulties in the way, and only a very remote chance of the work being done. Very acute controversies in fact had already been excited locally on the subject. The problem was to plan an adequate Library Building which would combine in some way with that fragment of Gibbs's scheme for the Public Buildings, which alone had been built—i.e., the existing Senate House.

In his book already quoted, Gibbs tells us very little about this scheme of his, and he gives only one plate of it. He says:—

The Public Buildings at Cambridge, of which I have given but one plate, the front in perspective, and the plan in small over it. It consists of a Library, the Consistory, Register House, and Senate House. The latter is already built of Portland Stone, and the rest of the building is to be. It is of the Corinthian order, having all its members enriched; the ceiling and the inside walls are beautified by Signori Artari and Bagutti.

The reason of Gibbs's reticence is to be found in the history of the erection of the Senate House. The scheme started in 1721, the foundation stone being laid on June 22nd, 1722. In 1725 the inside work was started and Essex appears as contracting for the carpentry. The plain plaster-work was kept distinct from the ornamental, which was undertaken by the two Signori. In May, 1727, opposition arose to the further prosecution of the scheme and the trenches actually dug for the continuation were filled up, in spite of a letter written by Gibbs in May, 1728, defending his plans.

The Senate House was opened in 1730, having cost £13,000. Willis and Clark think that Gibbs received only £100 for his services, despite the fact that he wrote in 1730 that his fees were five per cent., but that out of respect to the University he would accept half the customary amount calculated on the actual cost, of which he adds, curiously enough, that he did not know the amount.† I think we may safely assume that the whole affair was a sore subject to the unfortunate architect. There were evidently great difficulties in collecting the funds. As in the case of King's College so here again, in considering the "Public Buildings," we are apt to judge Gibbs by a single side block intended to be repeated, and to lead up to a dominating feature which is absent. By itself the Senate House is a heavy fragment, and Robert Adam‡ was evidently much puzzled what to do with it. The completion of Gibbs's three-sided quadrangle, open to the main street, was no doubt considered impossible, as constituting too great an encroachment on a principal view of the famous Chapel of King's College.

Adam seems to have thought that the best solution would be to clear away Wright's building § of

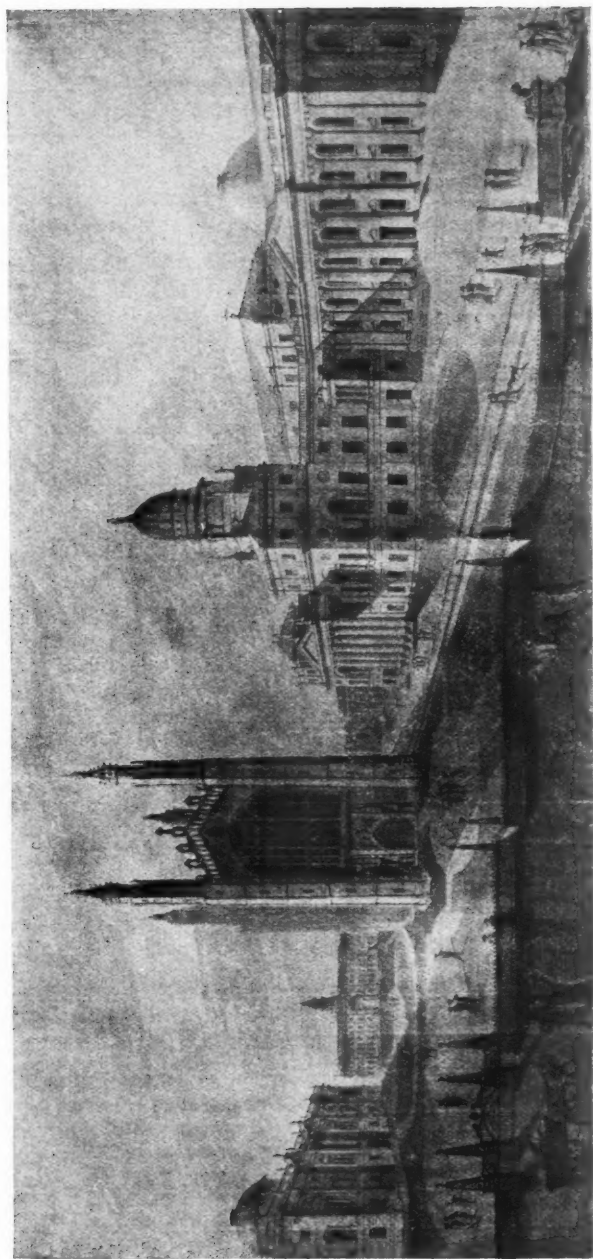
* 25th March, 1823. Competition won by W. W. 1824, contract £73,000, 1828, completed at cost of £100,000. W. W. had instructions to Gothicise Gibbs's wing, which had a second narrow escape.—*Wal. Hist. Camb.*

† Willis and Clark, *Architectural History of University of Cambridge*.

‡ Willis and Clark, who evidently did not know of Adam's scheme, say that a grace was passed in 1783, 28th June, to obtain designs for a south wing, and that, in 1785, plans by Brettingham were rejected, and again some by Soane in 1791. Some houses were pulled down between 1787-89 and an enclosing wall built. Soane's proposal was to repeat the

Senate House wing externally as originally intended, while designing characteristic interiors of his own. His drawings are in the Soane Museum.

§ "I shall only take notice that the additional building to the University Library which is now carrying on under the auspices of his Grace of Newcastle, the Chancellor, though built of fine stone and much enriched with ornaments on the outside, yet falls very short in beauty when compared with the Senate House adjoining." Extract from a letter by Charles Lyttelton, Dean of Exeter, and Bishop of Carlisle, to Sanderson Miller, in July, 1757. See *Eighteenth Century Correspondence*, edited by Miss L. Dickens and M. Stanton, page 371.



PERSPECTIVE GROUP OF KING'S COLLEGE, THE CHAPEL, LIBRARY, AND PUBLIC BUILDINGS. VIEW FROM TRUMPINGTON STREET.



ELEVATION OF PROPOSED LIBRARY AND PUBLIC BUILDINGS, CAMBRIDGE.
Gibbs's Senate House on the right repeated on the left, the dome added. The New Library forms the centre of the whole scheme.

1755, as well as the old Schools (1370-1475) beyond. Apparently Gibbs intended to mask these mediæval buildings by his new three-sided quadrangular block. Evidently, on the other hand, Adam sought to give a clear view both of the Chapel of King's, and of Clare College in the distance, and considered all the older work as merely an obstacle in the path of a desirable improvement. Accordingly Adam was endeavouring to scheme the proposed Library as a square central block, which should be something like the Scottish Register House in plan, but possessed of a far less important central Rotunda. The Senate House by Gibbs and its exact reproduction were to form the two wings of this new and imposing group. There are two rough perspectives in the Soane Collection set up from points of view which I have approximately marked X and W on my plan. They show how Adam, taking the Chapel as the main centre of the entire group, desired to plan the whole of his new buildings around it, while giving particular attention to the two fragmentary blocks which James Gibbs had already erected.

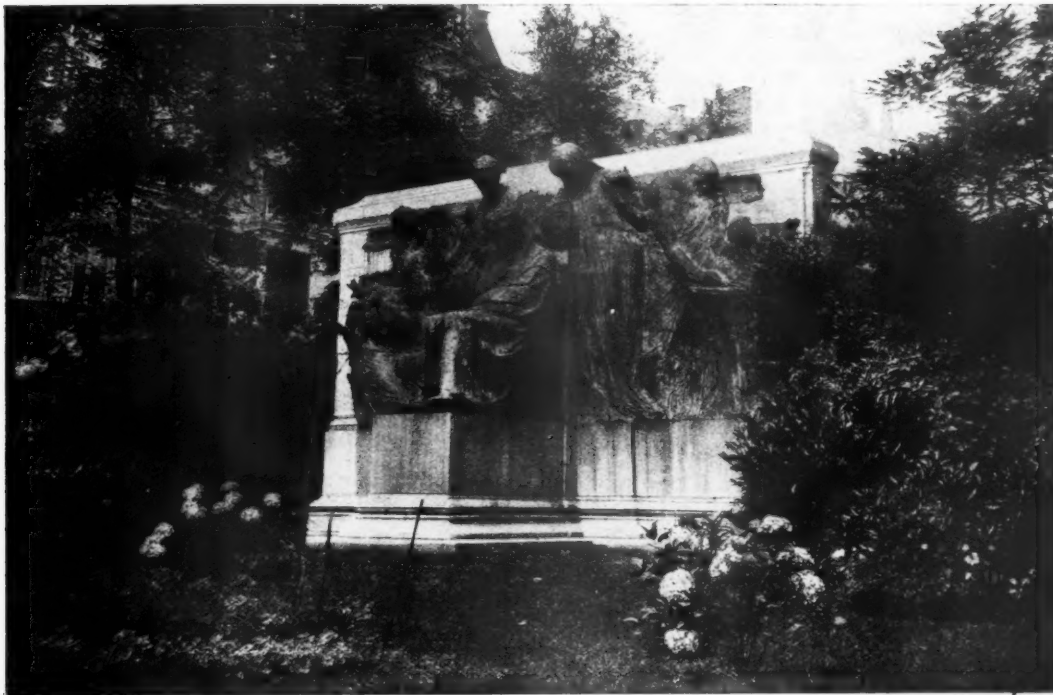
It is permissible to doubt whether Robert Adam would have succeeded as well with his grouping on this northern side of King's Chapel, the Senate House being a very stubborn and awkward factor in the case. It is possible also that there were already some very influential advocates of "Gothick," as some of the Adam alternative designs for the Library would seem to show an attempt to give a vertical and aspiring character to this proposed new building which was required to act as a centre to wings of Gibbs's Palladian Classic. Such a compromise might be thought at that time to be more consistent with the lines of the Mediæval Chapel, and preferable to the horizontality of the pure classic of the existing Senate House.

Nothing at all in either case came of these Adam proposals. The Senate House by Gibbs still stands as a somewhat forlorn fragment. C. R. Cockerell, R.A., who died in 1863, at a later time * started a fine Neo-Grec scheme for a new University Library, of which, however, only a part was built. His design having been abandoned, this Grecian wing joins abruptly on to the older buildings of the mediæval Schools, which were subsequently extended in 1862 by Sir Gilbert Scott, R.A., in a reproduction of the older style. Some additional and restoration work was afterwards carried out by the late John L. Pearson, R.A.

* A competition was held in 1829 between Cockerell, Decimus Burton, Rickman, and W. Wilkins, which was won by the first-named. In 1836 a second trial took place, and at

last in 1837 the first stone was laid, and the building was completed in 1842 at a cost of £23,400. (Willis and Clark, *Architectural History of University of Cambridge*.)





MONUMENT TO FRANZ LAURE, GHENT.



REVIEWS.

ARCHITECTURE AND SCULPTURE.

The Relation of Sculpture to Architecture. By T. P. Bennett, A.R.I.B.A. La. 8vo. 1916. 15s. net. [Cambridge University Press.]

A warm interest in the subject and an obvious desire to be helpful to architects and sculptors make Mr. Bennett's book on "The Relation of Sculpture to Architecture" of real service. The work is most refreshingly free from vague and wordy generalisations, and it is pleasant to find that the fluent and solemn nonsense of the "Higher Criticism" has no place in it. There is perhaps just a tendency to prescribe certain treatments, so that Mr. Bennett's remarks sometimes partake of the nature of recipes. This though, with here and there a temptation to judge monuments by the same standards of criticism that might apply to buildings, in no way detracts from the high merit of the work.

Mr. Bennett's observations concerning architect and sculptor are to the point, for the relation of one art to the other can never be harmonious unless there be sympathetic and scholarly collaboration. This can only come about by a more intimate knowledge of architecture on the part of the sculptor, and by a wider and more sympathetic appreciation of sculpture

on the part of the architect. It must be extremely difficult for an architect properly to understand and sympathise with the varied manifestations of the modern spirit in sculpture, for his training has brought him to look upon sculpture as having almost entirely an architectonic significance. The training of the sculptor is certainly inadequate when it merely consists of a knowledge of his art from a modeller's point of view; on the other hand, it must not be forgotten that a large part of sculpture—perhaps the greater portion—has little structural relation to architecture. Architectural sculpture did not entirely absorb the activities of the sculptors of antiquity, any more than it does the activities of those of to-day, for the makers of statues, statuettes, portrait busts, and figurines, &c., were as actively employed as those who decorated buildings. Nero, we are told, sent emissaries to Greece to collect works of art, and it is stated that they carried off from Delphi alone 500 bronze statues to decorate his Golden House, yet those that remained numbered, it is said, 3,000!

The feeling for appropriate design is very marked in the early work of all periods, and one usually finds admirable decorative qualities associated with the most primitive modelling, but the great examples of decorative sculpture in all periods rarely lack the

glory of design that is decoratively expressive and the form that is true to nature.

Mr. Bennett states the case very clearly when he speaks about the subservience of one art to the other—i.e., in buildings and in monuments respectively. He properly recognises the different purpose which sculpture fulfils when it is used to

ture—differences which are too often forgotten—depends much that Mr. Bennett has to say. In the *Principles of Sociology* Herbert Spencer observes, when dealing with "The Professions," that "the association between architecture, sculpture and painting is so close that a description of their origins, considered as distinct from one another, is not easy, and those who judge only from the relations in which they are found in the remains of early civilisations are apt to be misled." This is true, for difficult problems confront one who seeks to establish in too rigid a manner the relation of one art to another. Both architecture and sculpture are self-contained arts, each bearing within the limits of its characteristic qualities all that is necessary for its own salvation, yet neither, it may be said, fulfils its richest possibilities until it has been wedded to its affinity.

Mr. Bennett is occasionally tempted to suggest the use of certain architectural forms which appear to be decoratively suitable, without, I think, having properly considered their intention and derivation. He speaks, for example, of the suitability of certain Egyptian forms for modern purposes. Herein lies, I think, a danger. One is reminded of such terrors as the façade of the late Egyptian Hall, in Piccadilly. The characteristics of Egyptian architecture and sculpture are strikingly indigenous and peculiarly the result of the marvellous climate and material of Egypt, as well as of the temperament of the Egyptians; of all styles it seems to be the most inappropriate in northern climes.

With regard to the influence of material on decorative treatment and design, it is both instructive and interesting to follow the development of sculptural enrichment from the granite simplicity of the Egyptian, through the more human Pentelic marble of the Greek, to Roman and Renaissance sculpture, the rich and exuberant detail of which depended greatly upon the characteristic qualities of Italian marble. How inseparable, too, is the complicated delightfulness of Gothic ornamental sculpture from the free-cutting materials which mostly give it its *raison d'être*.



DOORWAY OF RHEIMS CATHEDRAL BEFORE THE BOMBARDMENT.

decorate architecture, and when it is the essential and vital part of a monument. In the former case its purpose is mainly ornamental, and in the latter chiefly emotional; in one case it should give aesthetic satisfaction because of its suitability to architectural environment, and in the other it should attract by a direct appeal to the senses. Upon the recognition of these cardinal differences in the purposes of sculp-

ture—differences which are too often forgotten—depends much that Mr. Bennett has to say. In the *Principles of Sociology* Herbert Spencer observes, when dealing with "The Professions," that "the association between architecture, sculpture and painting is so close that a description of their origins, considered as distinct from one another, is not easy, and those who judge only from the relations in which they are found in the remains of early civilisations are apt to be misled." This is true, for difficult problems confront one who seeks to establish in too rigid a manner the relation of one art to another. Both architecture and sculpture are self-contained arts, each bearing within the limits of its characteristic qualities all that is necessary for its own salvation, yet neither, it may be said, fulfils its richest possibilities until it has been wedded to its affinity.

The chapters on decorative sculpture are suggestive and helpful, but they are too much occupied by the discussion and illustration of particular treatments, such, for instance, as the "Spandril Treatment," "The Medallion," "The Trophy," and so forth. Mr. Bennett, in discussing at length the position of sculpture upon buildings, does not appear to question the methods that so generally prevail amongst architects in this country. The sculptured items upon our buildings have too frequently the appearance of characterless decorative "properties," applied with little thought and invariable repetition in a cut-and-dried manner; the relationship aimed at appears rarely to be that of more intimate and individual decorative expression. The sculptured frieze, figure or group, so placed that it can only be seen effectively from the top floor windows of the building opposite, can have little decorative value and certainly small interest for people in the street; and large groups so placed that they can easily be damaged by passers-by, or clambered over by children, are also obviously in the wrong position. This unsuitability in the placing of sculpture is to be seen very frequently inside buildings where positions are arranged for statues, groups, &c., with seeming complete indifference to the necessities of proper aspect and lighting. It is the common experience of sculptors to see their works placed upon pedestals and in niches where the effect is altogether marred by want of knowledge and consideration on the part of architects.

With regard to monuments the admirable podium frieze of the Albert Memorial may be mentioned as an excellent example of good placing and fine decorative effect. Monuments ought not only to be effective when seen from a distance, but they should also be of interest when it is possible to inspect them closely.

Mr. Bennett's chapters upon "The Placing of Monuments" are excellent. As he points out, the ill-effect produced by so many of our monuments is usually the result of bad placing; however, the finest setting could never make some of the works illustrated attractive. In spite of much ill-informed criticism, there are many fine monuments in this

country which Mr. Bennett might have illustrated with greater helpfulness than several feeble continental examples which he has selected. What could be worse, for instance, than the Bismarck Monument in Berlin, or the equestrian Joan of Arc at Chinon? What he has to say about the huge German monuments is true, but fine taste in monumental sculpture is rare in Germany, and scholarly



MONUMENT TO PRINCE AMADEUS OF SAVOY, TURIN.

modern monuments, such as one often sees in France and Italy, are seldom met with in that country. *A propos* of his remarks on "Arch Monuments," it may be interesting to note that in 1886 a huge decorative group in plaster (by Falguière, I believe) stood upon the top of the Arc de Triomphe, and was eventually removed as it was not thought successful. One of the four great decorative groups on the lower part of the Arc is the celebrated one by Rude: this superb work, "Le Départ," would perhaps be con-

sidered by most sculptors the highest achievement of modern decorative sculpture. In the description of the gigantic monument to Victor Emmanuel in Rome, Mr. Bennett speaks of it as being the work of the brilliant sculptor Angelo Zanelli (not "Lanelli"). Zanelli is one of a number of sculptors who have done the sculptural decorations, but the monument was, of course, designed by the scholarly architect Sacconi, who died in 1905.



MONUMENT TO ARMAND SILVESTRE, PARIS.

Mr. Bennett shows a sympathetic view towards modern sculpture, but he is a little inclined to speak of "best periods" and to sound "warning notes" with regard to certain novel treatments. Treatment, after all—as Mr. Bennett recognises—depends greatly upon suitability to environment. How fascinating, for example, in spite of their freedom and extravagance, are many of the fountains and garden statues in Italy. With regard to these, one is

reminded of a remark in Mr. W. D. Howell's story "An Indian Summer": someone asks whether a certain garden statue is good, and is told in reply that it is "better than good," or it is "the worst possible Rococo." Mr. Bennett properly condemns extravagance, and points out the dangers of a too free treatment. Doubtless sculpture of an exaggerated and rudimentary kind is periodically put forth with a good deal of trumpeting and advertisement, and is seriously discussed in the Press by those who have little knowledge of the subject. It may, however, be pointed out that the feeblest and most commonplace work is tolerated without protest by those who should know better, because it happens to conform to conventional views of suitability and good taste. Sound scholarship should certainly be the foundation of study in all the arts, but it must be refreshed with new ideas and vivified by imagination. It may also be observed that a tendency to extravagance often results from a quite reasonable and proper desire for innovation. It is to the vivifying influence of this tendency that we owe so much that is fresh and delightful in French art. When it does not exist the almost certain result is meaningless convention. This tendency to extravagance asserts itself quite naturally when Convention has taken the place of Inspiration, and Formula that of genuine Expression. No better illustration of this can be given than the appalling dulness of sculpture in this country during the middle of the eighteenth century, as compared with the virile and admirably executed—though often extravagant—compositions of the Frenchman Roubilliac. To realise what a conventional state English sculpture had reached at that period, one has only to read the Tenth Discourse of Sir Joshua Reynolds.

Mr. Bennett's volume is fully illustrated, but the illustrations might perhaps have been selected with greater effectiveness, for one misses many outstanding works which should have been included, and finds certain commonplace things which would have been better omitted. The book also bears some evidence of a want of careful revision, but the errors are few, and Mr. Bennett deserves the thanks of architects and sculptors for his excellent and painstaking work, which, besides being of considerable general interest, should prove a valuable work of reference. Mr. Bennett's very sympathetic attitude towards modern sculpture will be much appreciated, and it is to be hoped that this will not be his last work dealing with a subject of really national importance.

W. GOSCOMBE JOHN, R.A. [*Hon. A.*].





9 CONDUIT STREET, LONDON, W., 23rd December 1916.

CHRISTMAS GREETINGS.

In the name of the Royal Institute of British Architects, I wish to send, as I did last year, a Christmas message to all architects serving with the Forces. God grant that the New Year may bring to us again the blessings of peace and the restoration to civil life of those who have for so long endured separation from their homes and the horrors and dangers of the battlefield.

There are many of our calling from "Overseas" fighting side by side with their brethren from Great Britain and Ireland, and I should like them to know that the Mother Country has them in constant remembrance and sends affectionate greetings to them as well as to her sons of the homeland. We old ones left at home, keeping things going as best we may, follow with an anxious pride the doings of our gallant young men who are bearing the brunt of this terrible conflict.

I should like, too, to assure of our heartfelt sympathy those who by the fortune of war have been bereft of their dear ones. We have seen the most brilliant gifts offered freely and without complaint upon the altar of the country. The names of the men who have suffered and died for us will always be held in tender remembrance, and it is hoped that in time the regret for what might have been will be tempered by the remembrance of dangers braved and duties fearlessly accomplished.

ERNEST NEWTON,

President R.I.B.A.

At the moment of going to press the following letter, dated 30th October 1916, and addressed to the Secretary, comes to hand from the Royal Victorian Institute of Architects:—

DEAR SIR,—I have been directed by my Council to convey heartiest Christmas greetings from this Institute to the Royal Institute of British Architects as the senior body representing the Architects of the Empire.

This is a time of stress which has brought us more

closely together; we therefore sympathise with you in your difficulties because we experience them ourselves. We share also with you the joy of active service for the Empire because many of our own younger men are absent from their accustomed places gladly assisting in the great fight for freedom and Empire.

It is with pride that we recognise the cheerfulness with which so many of the Architects of Britain have answered to the call of service, laying aside for the present all the professional prospects which every true Architect holds so dear, in order that this world-wide conflict may be brought to a successful issue and an honourable and lasting peace established.

We look forward to the day when the arts of peace may be again practised by the Architects throughout the Empire and amongst our gallant Allies.

This Institute would be grateful to you if you would convey to the representative Societies of our Allies, France, Belgium, Italy and Russia, its Christmas greetings, and expressions of our sympathy with them in their heroic sacrifices.

With every fraternal greeting,

We have the honour to be, yours very faithfully,

W. A. M. BLACKETT, *President.*

JOHN LITTLE, *Hon. Secretary.*

CHRONICLE.

Subscriptions of Members Serving with the Forces.

On the recommendation of the Finance and House Committee the Council have decided to remit the subscriptions and contributions due on 1st January 1917 of all Members and Licentiates serving with H.M. Forces who make written application for such remission prior to 1st July 1917.

To Members "Joining up."

Members of the Institute who may shortly be called up are invited to join the Training Reserve Battalion from which a number of members of the architectural profession have already obtained commissions. The battalion is stationed near London. Applications, marked "Recruiting," should be made immediately to the British Empire League, Norfolk House, Laurence Pountney Hill, E.C.

Possible Appointments for Architects.

Information reaches the Institute that appointments are occasionally open to architects in connection with the billeting of troops. The work includes the assessment of rents on the basis of the "direct and substantial loss" caused by the military occupation, as well as the assessment of dilapidations. Some practical experience in the management of house properties is essential, as well as experience in architecture and building surveying. Members qualified for this kind of work are requested to send in their names to the Institute, addressed to "The Hon. Secretary, Selection Committee."

Charing Cross Railway Bridge.

The Improvements Committee of the London County Council, at the meeting last Tuesday, recommended that in the event of the South-Eastern and Chatham Railway Company promoting in the session of Parliament for 1917 a Bill seeking powers similar to those refused by Parliament in the Session of 1916, relative to the strengthening of Charing Cross Bridge, the Improvements Committee should be authorised to confer with representatives of the various authorities and bodies concerned in the public questions arising, including the Board of Trade, H.M. Commissioners of Works, the City Corporation, Port of London Authority, Westminster City Council, Lambeth Borough Council, the Royal Institute of British Architects, and the London Society.

Mr. Waterhouse's Chadwick Public Lectures.

The Chadwick Public Lectures, now in course of delivery, have included a series of three given in the hall of the Surveyors' Institution by Mr. Paul Waterhouse [F.] on the subject of "Architecture in relation to Health and Welfare."

In the first lecture, entitled "War and Architecture," delivered on the 30th November, the lecturer argued that architecture was essentially an element in hygiene, even as regards those aspects of architecture which are least connected with sanitation. For hygiene was the maintenance of health by the improving of environment; and architecture, good or bad, was an inevitable part of man's environment in all civilised life. Under the heading of architecture was necessarily included town planning—i.e., the design not of individual houses, but of houses in groups. War and architecture interacted on one another as cause and effect. Destruction was not the only effect of war on architecture. Alongside irreparable losses there were such losses as the obliteration of certain parts of cities which would probably, after the declaration of peace, herald new advances in town planning. Moreover, England had learned during the war how to collect and how to spend public money on a large scale. Such expenditure would of course leave England poorer, but the lesson learnt might perhaps lead in time to expenditure—liberal expenditure—on the pleasures of peace, rather than on the horrors of war. Here was a chance for those larger schemes of municipal town improvement which lacked only funds to give them realisation and success. Possibly also England would have learnt that, in municipal no less than in Parliamentary elections, it was important to choose specially qualified men rather than men distinguished merely by party tickets. London in particular needed guardians who were either experts in the care of London or willing to engage expert advice. Touching on minor points of detail in which architecture, town planning, and by-laws might be affected by the new ideas introduced by the war, the lecturer concluded by considering the effect of architecture on war and the style of the future. Under the former heading he dwelt on the spiritual or sentimental effect of architecture in that mysterious virtue of patriotism, which—rather than commercial instinct—is the true mainspring of defensive war in a Christian people. The latter topic he debated in special reference to that essential element of all good architecture—viz., that which binds it inevitably to its own past.

"The Growth and Overgrowth of Towns" were dealt with in the second lecture, delivered on the 7th December. It was pointed out that nearly all large cities were the result of the expansion or agglomeration of original small towns—consequently, since the requirements of a large

modern city are essentially different from those of a small mediæval town or primitive hamlet, it could only be by a sort of accident that any modern towns of large size fulfilled the requirements of its many inhabitants. Tracing the normal historical growth of a village or town, and explaining the extent to which roads acted both as cause and effect in town development the lecturer illustrated his line of argument by special reference to London. The possibilities of improvement by drastic remodelling were touched upon, the plans prepared by Evelyn and Wren for the reformation of Central London after the Great Fire being given as examples. Showing a slide of Wren's scheme as applied to London to-day, the lecturer criticised the faults into which even a man of Wren's foresight could fall through insufficient prescience of the coming needs and growing greatness of the Metropolis. Certain main principles of plan which should dominate the remodelling of congested cities of large size were dwelt upon as a preliminary study to the following lecture:

"London of the Future" was the subject of the third lecture, delivered on the 14th December. The lecturer explained that he was no advocate of change for the sake of change. His heart said "Leave London alone"; but his head made answer: "London will change whether we like it or not, and it is someone's duty—i.e. our own duty—to see that the changes are not governed by the disorder of hazard but by the skilful premeditation which makes for order, economy, beauty, and unity of purpose." Glancing first at the road problem the lecturer dealt with one or two solutions of the best known difficulties. He next discussed some aspects of the railway question, including specially the positions and number of the necessary termini, and followed with a brief survey of certain aspirations which have of recent years been expressed in regard to the inevitable amelioration of the district adjoining the Surrey shore. An urgent appeal was made in favour of some form of definite woodland and grassland girdle round the strictly urban portion of the town. Acknowledging that he differed from some experts as to the radius which such a circle should take, he indicated by means of a specially prepared map how largely the way was already prepared for such a reform and how greatly it would, while providing a valuable position for a circuit road, substitute beauty for ugliness in certain districts. A caution on what Mr. Waterhouse called "The disgrace of bad design" concluded the lecture.

Architectural Refinements in Modern Buildings.

The *Brooklyn Museum Quarterly* has published recently some interesting notes recording the introduction of certain architectural refinements into buildings lately erected or in course of erection. Two examples are cited—one in America and one at Newport in Ireland. These refinements are stated to be based on the theories advanced by Mr. William H. Goodyear and illustrated in the Brooklyn Museum collection of architectural photographs which were exhibited at Edinburgh in 1906 and at Dublin in 1914. The architect of the Newport building—a church—is Mr. R. M. Butler [F.], editor of *The Irish Builder*. Among the refinements introduced are the sloping upward of the floor of nave and aisles; the convergence in plan of the nave in its length from west to east; variations in dimensions of the bays of the nave arcade; and the widening refinement, "consisting of an outward vertical divergence of the walls of the nave, amounting to 6 inches to the side."

A second example is at the Swedenborgian church at

Bryn Athyn, near Philadelphia, where Messrs. Cram & Ferguson have employed curves in plan in the alignment of the arcades of the nave. Mr. Cram gives the following details: "The floor slopes upward from the entrance of the chancel. The nave piers are on an alignment slightly concave to the centre of the nave, so that near the second bay the church is 14 inches wider than it is at the ends of the nave, and the 'horizontal' of the cornices, parapets, etc., above the arcades, are not horizontal at all, but are slightly convex in the vertical planes, thus exhibiting bends in elevation, with a total deflection of about 6 inches to a side. This bend of the horizontals in the vertical plane begins in the line of the arcade capitals. The second crossing arch is a foot higher than the first. At the entrance to the sanctuary the vertical lines are inclined outward $2\frac{1}{2}$ inches to a side in a height of 25 feet. The spacings of the piers are all varied, not only as regards the relations of each successive arcade on a given side of the church as compared with the arcade preceding or following, but the arcade spacing is also varied as compared with the arcade directly opposite in the opposite line. There is also a bend in plan, convex to the exterior, in the façade; the sides of the façade corresponding to the aisle widths slant backward in plan, so that the angles of the façade are 6 inches back of a line parallel with the central front. In a great number of other particulars, persistent effort has been made to break up and dispel the monotonous appearance of mathematical and geometric regularity."

A third example is called attention to in the new buildings of the Massachusetts Institute of Technology, described by the architect, Mr. William Welles Bosworth, of New York City, in *The American Architect* for the 26th July last. Mr. Bosworth mentions that the sky-lines of the various courts "are all curved, following out the theories revived so vigorously by Professor Wm. H. Goodyear. The columns of the main portico are also set on a forward curve on plan, as may be seen in one of the illustrations."

George Edmund Street's Draughtsmen [p. 48].

Mr. HENRY LOVEGROVE [A.] writes:—

Mr. W. Rushworth mentions Mr. Harry G. Drinkwater as one of the three draughtsmen working on the drawings submitted for the Edinburgh Cathedral Competition, and I should like to add that Mr. Drinkwater and myself were pupils at the same time, but in different offices, in the City of Oxford. We were friends during his study in London, and after he returned to Oxford until his death. I very much admired his drawings, and feel sure that had he lived he would have made a name in the profession.

COMPETITIONS.

Federal Parliament Buildings, Canberra.

A letter dated 25th November addressed to the President from the Office of the High Commissioner for Australia in London states that the Commissioner has received a cablegram from the Prime Minister of Australia announcing that the Competition for the Federal Parliament Buildings at Canberra has been indefinitely postponed.

The action taken by the Institute in its efforts to bring about this result is recorded in the *JOURNAL* for 30th September and 11th November.

THE EXAMINATIONS.

The Final: Alternative Problems in Design.

Instructions to Candidates.

1. The drawings, which should preferably be on uniform sheets of paper of not less than Imperial size, must be sent to the Secretary of the Board of Architectural Education, Royal Institute of British Architects, 9 Conduit Street, W., on or before the dates specified below.

2. Each set of drawings must be signed by the author, AND HIS FULL NAME AND ADDRESS, and the name of the school, if any, in which the drawings have been prepared, must be attached thereto.

3. All designs, whether done in a school or not, must be accompanied by a declaration from the Student that the design is his own work and that the drawings have been wholly executed by him. In the preparation of the design the Student may profit by advice.

4. Drawings for subjects (a) are to have the shadows projected at an angle of 45° in line, monochrome, or colour. Drawings in subjects (b) are to be finished as working drawings. *Lettering on all drawings must be of a clear, scholarly, and unaffected character.*

Subject XXXI.

(a) A CHAPEL, WITHOUT AISLES, OPENING OUT OF THE SOUTH SIDE OF A MODERN CATHEDRAL. To be about the width of one bay of the nave, viz., 36 feet, centre to centre. Height to springing of chapel vault about 40 feet. Entrance to chapel is to be through a screen from the nave of the cathedral.

Drawings.—Plan and two sections to $\frac{1}{4}$ -inch scale, and details of part of screen to 1-inch scale.

(b) In a country town there is an island site about 90 feet by 40 feet, and it is decided to erect on this a TWO-STORY BUILDING, consisting of SHOPS on the lower floor, and a CONCERT HALL, with its appurtenances, on the upper floor. The hall is to have a gallery at one end.

Drawings.—Two plans, two elevations, and one cross section to $\frac{1}{4}$ -inch scale; $\frac{1}{2}$ -inch scale drawing of part of the longitudinal section showing the construction of the gallery.

Subject XXXII.

(a) A SHIPPING COMPANY'S OFFICES TO BE BUILT ON AN ISLAND SITE ON A QUAY AT A BIG PORT. The site, 80 ft. by 72 ft., including an area 6 feet wide on three sides of the building to light the basement. Ground floor to consist mainly of one large Hall containing the various offices, which need not be shown in detail. One main entrance and one back entrance. Stairs, passenger and goods lifts. Basement will provide for storage and heating, lavatories and cloak-rooms, and all the rest of the building to consist of offices.

It is to be a good practical building, carefully studied as regards light and convenience, and it will be well seen on all sides. A clock in the turret is desirable.

Drawings.—Ground and first floors—one or two elevations and a section required, all to a scale of 8 feet to 1 inch.

(b) A COVERED MARKET AT A SEASIDE TOWN. Size of site 100 feet square, open to streets on three sides, the fourth side being adjacent buildings. The market may be one or two storeys in height.

Drawings.—A ground plan, one elevation and one section to $\frac{1}{2}$ -inch scale, and details of important parts to $\frac{1}{4}$ -inch scale.

Subject XXXIII.

(a) A COLLEGE QUADRANGLE, 100 FEET SQUARE, with a

cloister all round, and a Library over the cloister on one side. Three storeys of Students' rooms on the other three sides.

Drawings.—Two plans and two sections through the whole building, one of which must show the elevation of the Library. All these drawings to $\frac{1}{8}$ -inch scale. Also a sheet of details of Library to $\frac{1}{2}$ -inch scale.

(b) A WORKING DETAIL to a scale of $1\frac{1}{2}$ in. to a foot of the Main Entrance doorway and lobby, to such a building as the before-mentioned Shipping Offices, with stonework, joinery, etc., completely drawn ready for the builder's use.

Dates for Submission of Designs in 1917.

	Subject XXXI.	Subject XXXII.	Subject XXXIII.
United Kingdom	27th Feb.	30th April	30th June
Johannesburg	30th April	30th June	31st Aug.
Melbourne	30th May	31st July	29th Sept.
Sydney	30th May	31st July	29th Sept.
Toronto	31st March	30th May	31st July

MINUTES.

At the Second General Meeting (Business) of the Session 1916-1917, held Monday, 18th December 1916, at 4.15 p.m.—Present, Mr. E. Guy Dawber, Hon. Secretary, in the Chair; 16 Fellows (including 7 members of the Council) and 4 Associates (including 1 member of the Council)—the Minutes of the meeting held November 1916, having been already published, were taken as read and signed as correct.

It was announced that since the last meeting news had been received that the following members had fallen in the War:—2nd Lieut. Arthur Alderson France, Royal Engineers, *Fellow*; Lieut. George Augustus Bligh Livesay, South Wales Borderers, *Fellow*; Captain Arthur Michael Durrant, *Associate*; Private Henry Franklin Paterson, Hon. Artillery Company, *Probationer*, son of Mr. H. L. Paterson of Sheffield, *Associate*; Private Arthur Cyril Caudwell, Queen Victoria's Rifles, *Licentiate*; 2nd Lieut. Walter R. Westwood, Royal Field Artillery, *Student*.

On the motion of the Chairman it was Resolved that the deepest regrets of the Institute be entered on the Minutes for the loss of these gallant members, and that a message of sympathy and condolence be forwarded to their nearest relatives.

It was also Resolved that a vote of sympathy and condolence be passed to the following members whose sons have recently fallen:—Mr. Andrew Balfour, *Fellow*; Mr. Joseph Sawyer, *Fellow*; Mr. Charles W. Bowles, *Fellow*; Mr. F. T. W. Goldsmith, *Fellow*; Mr. C. H. Strange, *Associate*; Mr. R. H. Kerr, *Fellow*.

The decease was also announced of Edward Cratney, *Fellow*; Harold Beckwith Richards, *Associate*; Charles Robert Baker King, the *doyen* of the *Associate* class, having been elected in 1862; William Wallace Blair, *Licentiate*; Charles William Bell, *Licentiate*; John Hebb, *Retired Fellow*.

The decease was further announced of the Marquis de Vogüé, *Hon. Corresponding Member*, France, and the Chevalier Victor Eugène Louis de Stuers, *Hon. Corresponding Member*, Holland; and it was Resolved that the Institute do record its regret at the loss of its distinguished Corresponding Members, and that a letter of sympathy be addressed to their relatives.

The following candidates were elected by show of hands under By-law 9:—

AS FELLOWS (8).

CHATTERTON: FREDERICK [*Associate*, 1896], Cairo.
EDWARDS: ARTHUR CECIL MORRIS [*Associate*, 1908], Bexhill.
REAVELL: GEORGE [*Associate*, 1899], Alnwick.
Together with the following Licentiates who have passed the Qualifying Examination:—
ALDER: JOHN SAMUEL.
ALSOP: RODNEY HOWARD, Melbourne.
FERRIER: CLAUDE WATERLOW.

GORDON: WALTER SYMINGTON ATHOL.
LEY: ALGERNON SYDNEY RICHARD.

AS ASSOCIATES (12).

ARMSTRONG: JOHN RAMSAY, Perth.
BRANDON: CHARLES JOSEPH.
ELLISON: ROBERT KITCHING, Bedford.
FOULKES: SIDNEY COLWYN, Colwyn Bay.
HOLMAN: ARTHUR ROWLAND, Exeter.
HUTTON: LORNE DE HUTTON.
KEEP: NORMAN PRISTO.
LOWRY: ROBERT.
LUYKEN: HEINRICH MARTIN.
SPARROW: ARTHUR JOHN.
TODD: HAROLD EDGAR, Bristol.
WILSON: JAMES FREDERICK, Newport, Mon.

It was announced that the following candidates for the Fellowship had been nominated for election—viz., Charles Septimus Errington [A., 1815], Frank Stanley Swash [A. 1912], Wilfrid Irwin Travers [A. 1906].

The proceedings then closed and the Meeting terminated at 4.25 p.m.

NOTICES.

THE THIRD GENERAL MEETING (BUSINESS) of the Session 1916-17 will be held Monday, 8th January 1917, when the Chair will be taken at 4.0 o'clock p.m. precisely, for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held Monday, 18th December 1916; formally to admit members attending for the first time, &c.

To proceed with the election of the following candidates for membership under By-laws 8, 9, and 10:

AS FELLOWS (3).

ERRINGTON: CHARLES SEPTIMUS [*Associate*, 1895], Victoria Buildings, Grainger Street West, Newcastle-upon-Tyne; Benwell Grove Lodge, Newcastle-upon-Tyne.

Proposers: R. Burns Dick, Henry C. Charlewood, and Joseph Oswald.

SWASH: FRANK STANLEY [*Associate*, 1912], Field's Park Avenue, Newport, Mon.

Proposers: Chas. F. Ward, John Francis Groves, and the Council.

TRAVERS: WILFRID IRWIN [*Associate*, 1906], Lieut. R.E.; c/o Bernard MacDonald, 34 Avonmore Road, W.

Proposers: Sir Aston Webb, R.A., Max Clarke, and Edw. Greenop.

On View in the Common Room, Dec. 18-31.

A SERIES OF DRAWINGS OF SOME OF THE FINEST EXAMPLES OF INDIAN ARCHITECTURE of about the fifteenth and sixteenth centuries, measured and drawn during his study tours by Mr. E. C. HENRIQUES, Government of India Scholar in Architecture.

The drawings illustrate the three principal styles of Saracenic Architecture in India—identified with the Mogul Dynasty at Agra, in the North; the Ahmed-shah Dynasty at Ahmedabad and Champanir, in the West; and the Adilshah Dynasty at Bijapur, in the South. Some Hindoo examples at Rajputana are also included.

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